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October
1996

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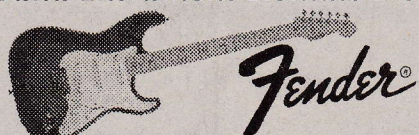
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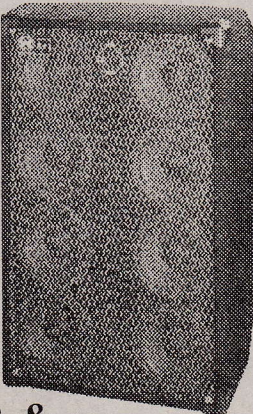
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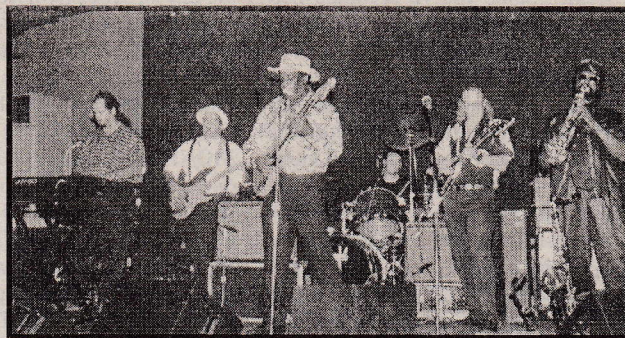
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THE NEWS DESK

By: Bill Bengle

Well, it looks like we've survived yet another summer, you and I, and we're none the worse for wear. I hope you've accomplished everything you set out to do this summer, and still found time to squeeze in a concert or two! It's been a classic "slow news month" here at In Tune, what with the summer tour and festival scene winding down, and it's a good thing too! My fingers still have cramps from last month's typing marathon. Now it's time to plunge headlong into the back to school grind, and the holidays will be here before you know it!! Still, we do need more input from you, dear readers. I'm sure more than a few things are passing me by right now, so remember you can contribute any news tips, suggestions, info about your favorite band, your own band etc. etc. by dropping a line to me @ THE NEWS DESK c/o IN TUNE Box 333 Northfield, N.J. 08225 or E-mail me @ engintune@aol.com. I want to know what you think about music and the local scene and, more importantly, what you're doing out there! Get in touch. Anyhow here's a few tidbits and leftovers from the summer of '96...

LOCAL NEWS: Haven't heard too much rumbling out there this month. Plans for the LARRY YOUNG MEMORIAL JAZZ FEST are still in the works for Oct. 1998. Latest word is interest has been expressed by the BRAVO! TV network who are considering a broadcast of the show. If you'd like to give a hand in the organization I'm you'd be welcomed with open arms. Contact: Dr. Jay Glover P.O. Box 1707 Atlantic City, N.J. 08404* All you metalheads and fans of heavy music should keep an eye out for IRONWORX a new local magazine covering the heavy side of things which should be out any day now. It will feature a column by legendary WFLR DJ Adam "The Sherriff" Poch. Look for it!* Not too many tapes or CD's from locals making their way across the ol' News Desk this month. I did want to tell you about a couple of bands, though. The first is New Brunswick's HALO CALLED FRED a fine and funny group who sound like a cross between The Violent Femmes and Too Much Joy, if you ever get the chance check 'em out! (P.O. Box 4262 Highland Park, NJ 08904). Next is THE OVERLAP, from Piscataway. This is an electric reworking of ACOUSTIC GROOVES, whom you might have heard of, and features "Bongo" Dave Smela on drums. Also, APPALOOSA is an original trio consisting of former Weird Thing guitarist Brad Buhrman, along with bass whiz Dave "The Wave" Weiner and longtime local drummer Barney Lynne. Both bands can be contacted through The House Of Grooves (H.O.G.) Studios @ 908-248-1852* Also look for up-and-comers THE THREE JERKS who are a four piece hailing from the N.Y.C. area. Their cassette release "HOW LOW AM I GOING?" shows a propensity for nice and heavy jams and good humor. (Contact: 718-349-2776)* Local guitarist JOHN MENZEL, of local comedy rockers FABULOUS MENZEL BROTHERS, can be heard playing his influences and faves over the airwaves on 91.7 FM Monday mornings from 6-9am. Check 'em out!* This year's FAIR FOR ALL sponsored by the Boscov's and the Shore Mall was, yet again, quite a success with the IN TUNE sponsored entertainment helping to raise money for the Police Athletic Leagues Building Fund.

NATIONAL NEWS: It's been a huge, huge summer for concerts, especially travelling outdoor festivals, and the season was capped with just about the granddaddy of all festivals THE CLIFFORD BALL hosted by Vermont's (by way of Jersey, mind you!) PHISH. Check out the inside for more details on that one.* The big, annual CMJ (College Music Journal) Music Conference went down last week. Of course, the big buzz among the crowds of idealistic young broadcasters and soon-to-be industry insiders was just how irrelevant "college music" has become in the last few years and how useless the conference has become now that it's focus is no longer showcasing young, unsigned bands but, rather, side projects or small sets by well established artists. Local bands, though, should take note that a less commercial conference is on the way. The PHILADELPHIA MUSIC

CONFERENCE is slated to once again take to the streets and clubs of the City Of Brotherly Love (from 9-5) in October. There is most likely still room on rosters so...work it new jacks!* They are still dropping like flies! Not only did Jerry and his longtime bassist buddy John Kahn kick the bucket, but so has the guy who built Jerry's axes! STEPHEN CRIPE the Luthier from Florida who built "Lightnin' Bolt", Garcia's last stage guitar, was killed in a mysterious explosion earlier in the summer. Weird!* BILL MONROE the highly praised and often imitated musician, recognized as one of the originators of bluegrass music died of a stroke this month. He was 82* The Fender/Hendrix Estate sponsored JIMI HENDRIX ELECTRIC GUITAR COMPETITION will conclude in Chicago on September 8th. Winners will be announced later in the month. For advance notice check out the Experience Project online @ [http:// www.jimi-hendrix.com](http://www.jimi-hendrix.com)* Drummer TIM "HERB" ALEXANDER has quit the band PRIMUS, and it's about time too! Sure he's one of the finest drummers on the scene today, but he's a real human bummer and was obviously not happy in the band. Replacing Herb will be original Primus drummer, and all around drum whore, JAY LANE who has, over the past couple of years, played for such varied bands as; Sausage, The Charlie Hunter Trio, The Dry Look, Alphabet Soup, Holy Mackerel, and spent the summer Touring with the BOB WIER/ROB WASSERMAN group RATDOG. This will, no doubt, sound a change in a positive, and more humorous, direction for PRIMUS!* WSOU, the original pirate radio station out of Seton Hall U., celebrated its 10th Anniversary last week with a 12 hour concert featuring the likes of; THE MISFITS, BIOHAZARD, FEAR FACTORY, PROPAIN, and others.* Another great shift in personnel seems to be in the works. Whether he quit, or was fired, remains a bone of contention. Still, SAMMY HAGAR is no longer the singer for VAN HALEN. And, again, it's about damn time! I guess once Alex and Eddie cleared away their respective alcoholic hazes, and enfeebling drug addictions, they realized what a true loser they had on their hands. Hagar's arrogant claims that Van Halen was "his band" sure couldn't have helped any. Having already recorded two tracks with his former band mates, and shooting two videos later this fall, DAVID LEE ROTH seems to be inching his way back into the fold making overtures and reconciliations on the MTV video music awards show and hinting at a tour later on the Howard Stern Radio Show. Stay "In Tune" for details!!* Look for the long awaited BEAVIS & BUTTHEAD feature-length film to be released at Christmas/Chanukah/Kwanza time, and HOWARD STERN'S "PRIVATE PARTS" film to be out in February.* Former Husker Du guitarist BOB MOULD is back on tour now augmenting his 12-string solo acoustic act with an acoustic bassist.* Oh, shit! Duck! JOURNEY, DEF LEPPARD, SQUEEZE, and TOTO are back with all new albums. Holy 80's flashback, Batman! Yikes!* THE ROLLINS BAND has returned from it's lengthy hiatus and are doing club warm-up shows in the area including Birch Hill in Old Bridge this month.* One big rumor kicking around these days: New York's hippie oasis THE WETLANDS may be closing its doors for good. Well, duh. It doesn't take an MBA to figure out that if dirt merchant hippies are going to beg for free concert tickets and drugs everywhere they go, do you think they'll pay \$5 a pop for a beer? Not.*

RELEASES: Speaking of hippies, it looks like it'll be a very patchouli drenched, Wasp-afarai Autumn with new albums due out in the next two months by: PHISH, BLUES TRAVELER, MEDESKI-MARTIN & WOOD, MORPHINE, G-LOVE, MOE, SENSER, ALLMAN BROS., FAIRPORT CONVENTION, RUSTED ROOT, and a host of other smaller bands, to add to recent releases by: DAVE MATHEWS BAND, SPIN DOCTORS, GOD STREET WINE, WEEN, NEIL YOUNG and CRAZY HORSE, AUSTIN LOUNGE LIZARDS, & NIK TURNER'S ANNUBIAN LIGHT'S. Who's got the kind veggie burritos?* Fans of bluegrass/fusion band Bela Fleck and the Flecktones will get a kick out of Vanguard Record's ALISON BROWN QUARTET jazzgrass

release. *Glory be! The long awaited new **RUSH** album is here. "TEST FOR ECHO" is being lauded as the strongest Rush album in years thanks in part to **NEIL PERT'S** more improvisational, Mickey Hart inspired playing, and producer Andy Wallace's (Rage Against the Machine, Alice In Chains, Sonic Youth) masterful mix. *Dual 7-string slingers **KORN** are finishing up work on their sophomore effort "WHO, THEN, NOW?" which promises to be less sophomoric than their debut. *Much more sophomoric, though, is the latest release from **PRIMUS** bassist **LES CLAYPOOL**. The band, **HOLY MACKEREL**, the album "HIGHBALL WITH THE DEVIL", the verdict: WWWWWWWOOOOOOOWWWWWW, good one!!!!!! Former Violent Femmes percussionist, and part time actor, **VICTOR DELORENZO** has released his latest solo effort "PANCAKE DAY" (on **Almo** records) showing off a side seldom seen in his work with the Femmes-probably why he quit in the first place. *If you haven't heard the new **FISHBONE** ("CHIM CHIM'S BADASS REVENGE") on the radio, and you probably won't 'cuz the bone went indie last year, then find it-for God's sake do yourself this one favor. You'll thank yourself (and me too) for months to come! *For those of you who thought **VERNON RIED** was washed up after **LIVING COLOR** took its header, guess again. Apart from the fact the guy has been a highly sought after session player since the late '70's, his latest Sony release "MISTAKEN IDENTITY" fuses metal riffing with free jazz horns, DJ break beats, and a funky rhythm section for a '90's stab at George Clinton type funk-rock. *Speaking of fusion, Axiom records latest release "ALTERED BEATS" takes on the weighty task of moving the DJ from it's supporting role in hip-hop to an out front soloist position in a funk-jazz setting. Featuring a host of high scale DJ's like **DXT**, and San Francisco's DJ group **INVISIBLE SCRATCH PICKLES** "Altered Beats" will push your conception of music further than you thought possible. *Look for an early '97 release for the instrumental album/quest/massive brain fart taken on by **DWEEZIL ZAPPA**. Aptly entitled "WHAT THE HELL WAS I THINKING?" the record will include nearly a hundred guitarists including; Steve Vai, Angus and Malcom Young, Joe Walsh, Eddie Van Halen, and the list goes on...and on...and on... *In order to shed a little extra light on the thriving, eclectic music scene that exists in Vermont, the "BURLINGTON DOES BURLINGTON" double CD features an array of Vermont bands of all styles, from metal to punk to jazz to blues & bluegrass, covering their fellow Vermont bands. Yes...there is a track from Vermont's Phinest. Other artists include **DYSFUNKSHUN**, **ROCKETSLED**, **GUPPYBOY**, **JESUS NUT**, **THE TADS**, **VELVET OVUM BAND**, **JONESTOWN PUNCH**, and others. It's available through **GOOD CITIZEN RECORDS** (Contact 802-865-2122) *Rockabilly gets two big hits this month **THE REVEREND HORTON HEAT** has got "IT'S MARTINI TIME" and former Stray Cat **BRIAN SETZER** brings big band together with the Teddy Boy Rockabilly ethic on "GUITAR SLINGER" both out on Interscope records. *On the techno/electro front look for new releases from **Planet Dog/Mammouth** maven **TIMESHARD** who combine live instruments and machine sounds into a mish mash of psychedelic/ambient/space-rock/bass+drums etc. on their sophomore album "HUNAB KU". Rotterdam's Jochem Paap a.k.a. **SPEEDY J** has released the follow up to his "Ginger" album "G-SPOT" which finds DJ Speedy in a more thoughtful and dynamic mood, expanding on his vocabulary of sounds and beats. A live EP accompanies the studio disc on this **VIRGIN** release. **AFRO-CELT SOUND SYSTEM** "VOL. ONE—SOUND MAGIC" is an interesting mix of African and Celtic themes in a dance milieu from Real World records. Also, **INCARNATE** members **LEX** and **RU** have released the psychedelic dub/pop "SPATIAL SPECIFIC" under the pseudonym **LEGION OF GREEN MEN** on the Plus 8/Virgin label. *Oh, yeah, there's some new **PEARL JAM** album out, too. *Interscope Records, in association with the **SURFRIDER FOUNDATION**, have put together a fine, fine collection of original music, live cuts, and covers of surf songs for the benefit of keeping our oceans clean. Artists featured on "MOM-MUSIC FOR OUR MOTHER OCEAN" include **BEASTIE BOYS**, **PORNO FOR PYROS**, **SOUNDGARDEN**, **PRIMUS**, **REV. HORTON HEAT**, **SUBLIME**, **SPRUNG MONKEY**, **NO DOUBT**, **HELMET**, **BLINK 182**, and many others—all of whom are avid surfers or anglers, and share a deep concern for H2O eco-systems! I should expect all of us in the S. Jersey coastal

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region to be particularly willing to pick this one up and help the cause!! *Finally, I usually couldn't give a crap about soundtrack records, but Island's companion album to the film **BASQUIAT** is a well selected period piece capturing the feel of mid-80's New York underground with tracks by P.I.L., Tom Waits, Grandmaster Flash, and others plus added efforts by modern artists. *Still not inspired? Well take a gander at these beauties: **COMET** "Chandelier Musings" (Dedicated), **EAST RIVER PIPE** "Mel" (Merge), **SHELIA CHANDRA** "A Bone Crone Drone" (Real World), **STRAPPING FIELDHANDS** "Wattle & Daub" (Shanrila), **CHIMERA** "Earth Loop" (Grass), **NEIL YOUNG & CRAZY HORSE** "Broken Arrow" (Reprise), **SOUNDTRACK** "Bordello Of Blood", **BIOHAZARD** "Mata Leao" (Warner Bros.), **JIMMIE DALE GILMORE** "Braver New World" (WB), **JACKOPIERCE** "Finest Hour" (A&M), **GEORGE BENSON** "That's Right" (GRP), **AUSTIN LOUNGE LIZARDS** "Live Bait", **SUBLIME** "Sublime" (Gasoline Alley), **BUZZCOCKS** "Allset" (I.R.S.), **ORBITAL** "In Sides" (FFRR), **SYD STRAW** "War & Peace" (Capricorn), **EARLE BROWN** "Music For Piano 1951-95" (New Albion), **DOWNLOAD** "Furnace" (Cleopatra), **FSOL** "Papua New Guinea" (Cleopatra), **JAH WOBBLE** "Heaven And Earth" (Island), **PSYCHIC TV** "Trip Reset" (Cleopatra), **GBH** "Celebrity Live Style" (Cleopatra), **YOUTH BRIGADE** "To Sell The Truth" (BYO), **THE LOW ROAD** "Fidelity" (Passenger), **WRAPUP**: Well, so much for "slow news month", huh? Just goes to show what a little last minute digging will turn up. Remember: That which hits the fan will not be evenly distributed!

Be sure to help me to help you! Get in touch with us here at **In Tune** and let us know where the happening S.J. clubs are, and who the happening bands are! If we work together we can make something happen, ya know? Until next time...PEACE!!

OBSERVATIONS FROM THE FRONT

In the three years that I have been writing for In Tune, I have received both good feedback and not-so-good feedback. Many have agreed with my interpretations of events within the local music community. Others have vilified me for them. This is exactly as it should be. Of course, my position on this is that if you agree with me on a given issue, then, my friend, you have seen the light. Go forth and act on what you have seen. On the other hand, if you disagree with me, be sure you don't make the serious error of attacking the messenger simply because the messenger delivers news you don't like.

Last time, I delivered a message on the three types of "lowlifes" that are destroying what is left of the music community. For my trouble, I've received vilification from just about every "criminal", "cannibal" and "idiot" that roams free among us. It's amazing how quickly they identify themselves when you shake up the dust.

The real capper came when a member of a tribal group expressed a deeply felt urge to relieve himself upon my person. My answer to that person (you know who you are) is that you can save the effort; your very existence on the stages of southern New Jersey does the job for you. Not because of your music - I have no idea of what you sound like - but because of your attitude, which is terribly symptomatic of the disease that is raging like an epidemic in the music community.

"What disease?" you ask? The acquired inability to accept criticism and correction on something other than a personal level. The music business is a tough business, and you'd better develop a tough hide to survive very long in it, or you will be eaten alive by those of us who measure our involvement in it in multiple decades or significant fractions of a century.

On the other hand, the sense of community in the music business is not so tough. As a matter of fact, it is very fragile, and can be broken easily by abusing your position within it.

One of the more refined and educated musicians to ever achieve any amount of fame is still working after some thirty years of performing because he has the uncanny ability to perform objective self-examinations. This, unfortunately, is a skill that is sadly lacking in most of the younger musicians I've encountered in the past few years. It is a talent that requires courage to develop. What the lack of this ability says about those who haven't developed the skill... well, I'll let you draw your own conclusions.

I called this installment of The Watchdog "Observations From The Front" simply because it is increasingly obvious that many of us are in the struggle of our musical lives. It's war. We are fighting many of the evils I've detailed in

recent columns, including this one, to give the reader a sense of the urgency of our struggle, and the absolute dire necessity of correcting the problems within the music community. I'd rather be doing anything else than writing about some of the ugliness that manifests itself in the souls of those who populate the ranks of musicians, radio and media types, club owners, agents, managers and audiences. But somebody has to do it. I do it because I care about the ground in which new music grows. I do it because I care about what kind of seeds we plant in that ground, and I care about weeding the garden so that the healthy and worthwhile crop might grow to maturity, yielding ripe and nourishing musical food. I take what I do very seriously. Those who are active in the musical community should do likewise, if they really care about music.

If you do care, act. Without action, the ground will lie fallow, overgrown with weeds, and music will cease to grow. No music, no you. Get it?

Or maybe you actually want to work as a service station attendant instead. But if so, just go do it and leave the rest of us alone. Stop urinating on those of us who are trying to do a decent job of guarding the field.

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THE RAGE

by Jim Santora Jr.

THE 90'S: THE DECADE OF COMPILATION DISCS??

Since writing for In Tune back in the winter of 1994, I have noticed many things since reviewing that very first disc. That there are plenty of compilation discs out there. The question is, WHY? I recently went to a few record stores and found the following compilations of these artists: Jimi Hendrix, Led Zeppelin, Kiss, John Lennon, The Eagles, Tom Petty and Black Sabbath. Then let's not forget the Cartoon's Greatest Hits or Schoolhouse Rocks packages. There are numerous others floating around out there, some really good, while others are simply bad. I have expressed my opinion on the compilation in the past in the writing of some of the above-mentioned discs. I then started to brainstorm and came up with three predictions of what will be just a sample of the next compilations to come out. Here is a rundown of what you may expect to see in the next few years:

WORKING MAN: A RUSH TRIBUTE In salute to the bands twenty-something years of existence, a fourteen song tribute of some of today's finest covering Rush classics. Primus will be the highlight the disc by doing a cover of "La Villa Strangato." Other participants will be Skid Row(What Your Doing) and the return of Devo doing their version of "New World Man."

SURRENDER: A CHEAP TRICK COMPILATION Another band with a 20 year history. The Cheap Trick compilation features some bands citing them as a major influence. The feature track will be by Smashing

Pumpkins, who will cover the seven minute "Need Your Love". Other artists featured will be heavy metal artists Anthrax(Auf Wiedersehen), While Motley Crue will invite Vince Neil back to sing "Dream Police." Meanwhile, Foo Fighters will cover, "I Want You To Want Me", thus becoming a surprise second hit from this disc. Billy Corgan will ask Cheap Trick to open for Smashing Pumpkins during their 1998 world tour.

HEAVY METAL LOVE: THE ALTERNATIVE COLLECTION The oddest combination of all. Some of the top alternative acts show their true colors and do covers of their favorite 80's heavy metal bands. Weezer becomes the surprise stars of the 15 song disc, covering Quiet Riot's version of "Mamma Were All Crazee Now." Other notables will be the Lemonheads cover of Judas Priest's "Parental Guidance" while Marilyn Manson's covers Twisted Sister's "Come Out And Play." Finally, an odd supergroup featuring members of Alice In Chains, Drivin N Cryin and vocalist Dave Pirner of Soul Asylum will collaborate and cover Dokken's "Without Warning/Tooth And Nail." This song will inspire a huge demand for Dokken, which will release a follow-up to 1995's "Dysfunctional." They would eventually become the Aerosmith of the 21st century.

It is highly unlikely that any of these will take place, but then again? If anyone has any suggestions or other ideas, send them to In Tune. Otherwise, have a nice day.

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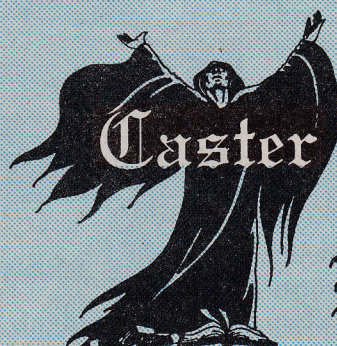
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IN TUNE GOES TO THE FAIR

by Gina Mason

Once again, In Tune joined in on all the fun while working for a good cause at the Egg Harbor Township's P.A.L. (Police Athletic League) "Fair For All." Now in its fourth year, the fair offered what everyone has come to expect each year: exciting rides, challenging games, delicious food and ear-catching entertainment. As usual, each night offered a slightly different theme with a lot of talented entertainers.

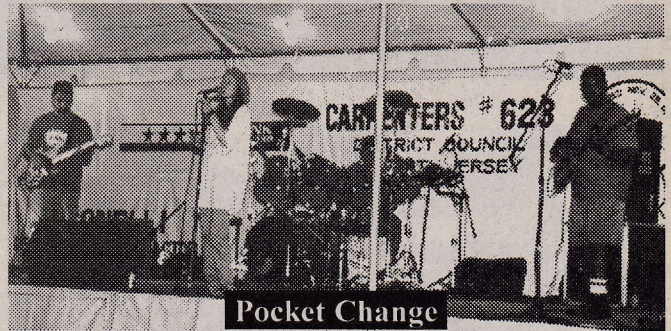


Orange Blossom

On Tuesday, August 6th, the first night of the Fair and Family Night had a rock theme from the ever-versatile Orange Blossom. These three year veterans, once again strutted their talents for all to see. This colorful bunch attracted many dancing maniacs and seemed to cast a spell over the rest of the crowd with their incredible talents. Beginning with Sheryl Crow's popular hit, "All I Want To Do," singer Carol Leonarde supplied powerful enough vocals to get the dancers started and she sure showed her vocal range in a few Alanis Morissette tunes. Carol displayed her fiddle playing talents to the audience, while drummer Martin Savery belted out the words to Charlie Daniels' "The Devil Went Down To Georgia" and Martin also grabbed his acoustic and did a duo with bassist Dave Simson. Conboy took over the vocal lead. Guitarist Mark Conboy also sang Alan Jackson's "Chatahoochi," which really ignited the feet of the dancers.

Of course, without a doubt, second year veteran Dave Simpson kept that bass beat going and joined in on the harmonies, and this year even displayed his vocal talents further frontlining a few hits himself. Carol, Mark, Martin and Dave just kept the vocals coming and the crowd wanting more.. Orange Blossom have a lot to offer, catch them out live for a

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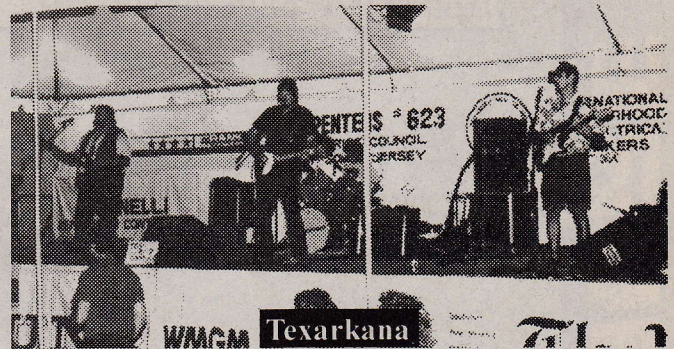


Pocket Change

real party!!

On Wednesday night it was Blues Nite at the Fair with Pocket Change. A quartet of amazing talent from guitarist/vocalist Mitch Sutton, bassist/vocalist Rick Thomas, drummer Tony White to the fiery little fury of singer Jenni Davis. Each member blended in their own way of making the audience engulfed in some blasts from the past, as well as the new, especially Jenni's personic and powerful voice!

Pocket Change sure has enough talent to please all, branching out into Jazz, Rock, Raggae, Funk, as well as the blues. Seeing them live is like an explosion to the senses. They helped make the Fair an entertaining success, supplying lots of great BLUES, just what they do best; they even threw in an original at the end, WOW! If you haven't seen them yet, what are you waiting for?



Thursday night, country nite at the Fair and the second family night, Texarkana performed in front of the largest crowd ever in the history of the Fair, complete with line dancing instructors, Aggie & Jim and DJ. Andy Harris from radio station WKOE. It was all about country and this foursome sure supplied it! The dancers were proof of the awesome talent...line dance, one after another, the band sure kept them pleased, as well as the hundreds of other spectators.

IN-TUNE

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Lead by Linda Banks, vocalist/drummer and vocalist/guitarist Tom Hunter, Texarkana supplied a little bit of the old and new and really poured it all out. Of course, Linda and Tom were not the only ones to supply great vocal talent, bassist and vocalist Skip Krauss did his fair share. Rounding up the group, newcomer Jimmy DeBeer, with guitar in hand, proved himself worthy for the likes of the Texarkana fans. Judging from the night's success, Texarkana is back in town and iffin' ya wanna catch a great country act, kick up your heels and dance or just want a good earful of awesome talent, go out and see them in action soon!

On Friday night, the rain didn't seem to stop the show from going on, although the size of the crowd couldn't compete with the night before, quite a few hundred people came out to witness and to partake in the fun with The Fabulous Greaseband. Their fans proved to be real die-hards and the band was able to pull off two complete sets in between the raindrops. Performing lots of classics, this eight piece ensemble



Poets & Slaves

new, sure to be hits, Poets & Slaves approached their audience with an energy that those who witnessed will sure not forget. Comprised of newcomer John Condrion (replacing former guitarist Bob Bumpus), drummer Evan Batchellor, bassist Timothy Brown and incredible vocalist Martin Trum, who also gave some talented licks on the guitar. With these four at the helm, it was a great way to end this year's Fair. Hopefully they'll be back in town soon, although their tour is going quite well, there is no place like home and well, Poets & Slaves are worth all of that and more!

From Orange Blossom to Poets & Slaves, there was enough entertaining music to satisfy everyone. E.H.T. P.A.L. truly lucked out, once again, with this year's ensemble cast. Glen Radler, sound man extraordinaire, once again let the crowd hear what good sound is all about. Hats off to Glen for yet another fine job. Also, an extra round of applause must go out to Dave from Chicken Coope Studios for his generosity in donating the lights to illuminate all the performances.

The profit accrued from the Fair For All goes towards the P.A.L. building fund in E.H.T., which devotes time into keeping the children off the streets and involved in various aspects of growing and learning, through sports and community activities, as well. All those who donated their time are not only appreciated, but many of those with children, are able to reap the benefits. So, thanks, once again, to E-V-E-R-Y-O-N-E!



The Fabulous Greaseband

just aimed to please with hits ranging from Village People's "Y.M.C.A." to the highlight of their performance, The Champs' "Tequila."

The cast of The Fabulous Greaseband includes some veterans of music: vocalist Chuck Broadbent, keyboardist and vocalist Harry Pasquito, bassist and vocalist John Quattrocchi, drummer Gary Francione, guitarist Steve Jackson, vocalist and guitarist Joe Caristo, vocalist Larry Ditullo and Craig Parson on sax and keyboards. With a group such as this, talent just seems to come easy.

Then, Saturday night with a new twist, Poets & Slaves finished off with their own material, ending the Fair with a lot of new-found fans to add to their list of many. This four-piece ensemble of characters sure let everyone know why they have recently been signed to Xemu Records. Their album Vertigo can be purchased at most record stores and is a great investment for this up and coming band!

Performing many tunes off of Vertigo and many

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LONG JOHN HUNTER

Concerts on the Beach

August 23, 1996

By Ron Stinson

Commerce Bank and At The Shore sponsored a free concert on the bay beach in Sommers Point on Friday, Aug. 23. This was the third of five free concerts, featuring from the Lone Star State, LONG JOHN HUNTER.

LONG JOHN HUNTER was born in Louisiana in 1931, raised by sharecroppers in Arkansas, and he ended up a Box cutter in Texas. One day he attended a B.B. King concert and was hooked on the blues! He put together a band and moved to Houston, where he worked the clubs and played with musicians like Albert Collins and Philip Walker. Sometime in 1957, he was turned on to the border town of El Paso, and played across the border in Juarez. This is where he'll tell you he's from! Most of his time was spent here. This is where he picked up his true playing style.

In Somers Point, there was a full beach of people!



The concert started late with SUSAN AND THE CHAIN GANG. Sue and the band warmed every one up, then Long John's band came on! They played three tunes before Long John took to the stage. The folks on the beach went wild with applause for "OL" Long John! Much to his delight, after

playing to an empty CRILLEYS Tavern the night before, he was definitely up for this gig! The kids that were there, started to dance, and later they formed a long train. Long John jumped at the head of the train and paraded around the beach! He loves kids and he sings about them all the time! He would let them play his guitar and would greet all the parents too!

Long John gave a great show. In fact, the band didn't take a break for at least an hour and a half! When they did, the break was short! (10 minutes) At the end of the show, he wanted to do more, but was told that the ordinance in Somers Point stated, "no more music after 10:00 PM. " Most of the tunes

he did were off his new Alligator record, BORDER TOWN LEGEND. Some of the favorite tunes were Ole Red, Nasty Ways, Grits Ain't Groceries, and



Rooster & The Hen. His style is very up tempo and his vocals very soulful. His voice is higher than you would think, after seeing how big this man is! His showmanship is very professional, and he is not afraid to get down with the people that he is entertaining!

If you ever get a chance to see LONG JOHN HUNTER in a club, GO! This man puts on a great show! If Texas Blues is your bag, you gotta check this guitar slayer out! Also, his backup band is solid! If you made this show, good for you! If you missed it, you will have to wait another year before Long John Hunter comes back! Look for Bucks County Blues Society to get their hands on him! (Maybe we will get lucky!)

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THE 5th Consecutive Migration of the Great American HORDE FESTIVAL '96

Blockbuster-Sony Entertainment Center Camden, N.J.

August 24, 1996

By: CHEWY

For the past four summers, music lovers have been treated to the likes of the H.O.R.D.E. Tour or the "Horizons Of Rock Developing Everywhere Tour, and this summer was no exception. This year's stop brought the band of merry musicians to the newly built entertainment center at Camden's waterfront. Though not sold-out, there was a fair amount of fans present at the event.

Inside the walls of the center, patrons were greeted by three stages and a vast amount of consumable goods beyond the customary t-shirts and edible delights. Upon the three stages, fifteen bands brought their talents and creativity for all who were interested to listen. To start off the day, "roadie bands" and those found on smaller labels or with smaller fan bases switched between the two "side-stages" to warm up and entertain the crowd. People who were there early enough enjoyed the sounds of "Phat Matt and The Needy," "John Thunderclap," "Mojo's Son," "Red Thunder," "Tradically Hip," "Agents of Good Roots," and "Wally Llama and the Temple of HORDE-o' culture."

The main stage was started late in the afternoon with the loud sounds of "311." The seats and lawn were quickly filled for the modern sounds of these young lads, sweethearts of the alternative generation. As their short set drew to a close, the side stages once again filled with the sounds of tunes. Simultaneously, singer/songwriter guitarist "Nil Lara"

brought his worldly, rhythmic roots music to one stage while the other was filled with the dripping delights of "Unpreserved Jam."

Drawing attention back to the main stage, Pittsburg's "Rusted Root" performed a mind-boggling romp of rhythm infested tunes. This was the second time this band has been on the HORDE tour and the first time on the main stage. Playing songs from their first two albums, as well as cuts from their forthcoming October release, they had the place jumping and swaying. "Laugh As the Sun," "Drum Trip," "Ecstasy" and the new "Virtual Reality" (First heard in the motion picture "Twister.") highlighted the successful set.

Returning to the side stage, "Meshell Ndegeocello" showed her talents as a bassist, band leader and soulful singer as she and her band performed cuts from her two releases. Unfortunately, due to a loss of time, the "Red Thunder Native Call To Action" did not occur and "Lenny Kravitz" took to the stage as the last notes of "Meshell" faded away. "Kravitz" and his band blasted the audience with vintage sounds and appearances but played nothing but modern, mixing cuts from his past and forthcoming releases. Keeping tight to the schedule, "Sun Volt" played a short but sweet set of roots tinged music for those gathered by the side stage.

Wrapping up the day's event was this year's headliners, "Blues Traveler." though they played what

hard-core fans might call a "Commercial Set," they played it exceptionally well. Tight and talented, the band moved through the grooves and kept the bodies dancing. Covering material from their four releases and the most recent live album, left little room for their newly formed songs but they managed to fit some in at the sets midpoint. Ending this year's festival with "B.T." appeared to be a good choice as the audience left with the rumbling of "Can't wait till next year" on their lips.

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OCTOBER 1996

IN-TUNE

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THE CLIFFORD BALL

"A Beacon Of Light In A World Of Flight"

Plattsburg Air Force Base, Plattsburg, N. Y.

Aug. 16th & 17th, 1996

By: Bill Bengle

(with: Chewy, Josh, Mat, Tom, Patty, & Brad, and a cast of thousands)

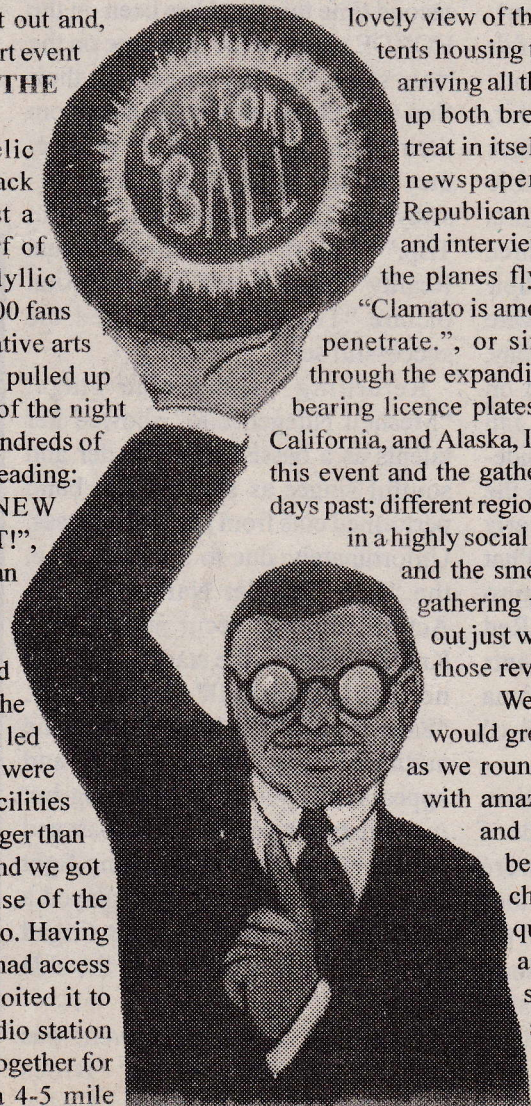
Question: What do you do with the millions of dollars worth of abandoned infrastructure left rotting once a military installation has outlived its usefulness and been closed down? Answer: Simple, you throw one hell of a party, that's what. And that is precisely what Vermont's first national recording act, **PHISH**, set out to do. Of course being the chronically creative overachievers that they are, they outdid themselves (and most of their contemporary "artist" peers) a hundred times over and, in the process, pulled off what has to be the most complete, most well thought out and, well, just about the coolest damn concert event this reviewer has ever experienced—**THE CLIFFORD BALL**.

Plattsburg A.F.B., a cold war relic nestled at the base of the Adirondack Mountains in upstate New York, just a stone's throw from Phish's home turf of Burlington Vt., provided a near idyllic setting for the gathering of nearly 75,000 fans for two days of fun, music and alternative arts and vending (sound familiar?). As we pulled up to the concert grounds in the middle of the night the excitement was palpable as the hundreds of arriving cars were greeted by the sign reading: "WELCOME TO CLIFFORD NEW YORK—A NICE PLACE TO VISIT!", and statues of the strange, bespectled man who'd been turning up on Phish T-shirts for close to a year now. We would soon find out that this character would occupy the central role for us over the next couple of days. As we were being led into the parking areas, concert staff were handing out detailed maps of the facilities showing us that this event would be bigger than we'd hoped or imagined it could be, and we got our first taste of the biggest surprise of the weekend—88.9 FM Clifford Ball Radio. Having taken over the Air Force Base, Phish had access to the control tower as well and exploited it to the fullest by setting up their own radio station and gathering their UVM DJ buddies together for four days of broadcasts (of about a 4-5 mile

radius) including interviews, live Phish concert tapes and a stunning array of different musics. After finding the parking area we made our way to the camping areas (named after U.S.S. Enterprise Captains Kirk and Picard no less!) and were treated to an extended jam by the real Phish who happened to be soundchecking just a few hundred yards away as we pitched our tents. Just a taste of things to come to whet our appetites and make sleeping all the more difficult.

Bright and early the next morning we were greeted to a lovely view of the Adirondacks and a veritable sea of tents housing the thousands of people who'd been arriving all through the night. A short walk turned up both breakfast and a spotless Port-A-Pot, a treat in itself, as well as an on site Clifford Ball newspaper (provided by the local Press Republican news) with even more information and interviews to soak up, all the while watching the planes fly overhead trailing messages like; "Clamato is among you!", "A dime from here would penetrate.", or simply "Evan Dando". Wandering through the expanding crowd of revelers, and their cars bearing licence plates from such far off lands as Texas, California, and Alaska, I was struck by the similarity between this event and the gatherings of Native American tribes in days past; different regional customs and cultures all mingling in a highly social atmosphere, with the sound of music and the smell of herbal libations in the air, all gathering together for a single cause—to find out just what the hell was being hidden behind those revetment walls?

We couldn't have guessed what sights would greet us as show time approached, and as we rounded the corner we were confronted with amazing sights; interactive amusements and music, alternative food vendors, a beer garden, rain tents, a social shade/chill-out tent complete with live string quartet and blues band entertainment, and, best of all, a complete town square built on a hill overlooking the stage! At the center of town was, of course, a statue of Mr. Clifford Ball himself, a 1930's aviation pioneer



who helped pave the way for commercial airlines and mail routes. As the story goes, Phish encountered a statue of 'ol Cliff in the Pittsburgh airport during a tour and the image stayed indelibly on their collective psyche. The statue was



surrounded by self contained interactive environments such as "The Ball Court" and "Ball Diner" inhabited by actor who would guide all comers through games, arts and crafts, and body painting. I spent about an hour in a group playing hackey-sack with a huge bean bag chair. A "Real World" style confessional was set up for Phish-heads to film messages to the band, all part of a major film effort put together by Phish bassist Mike Gordon, a former film student who, along with his film crew, could be seen tooling through the crowd on a golf cart at any time. At one end of town Jim Pollack, the artist who designed the "Junta" album cover and about 25 Phish T-shirts was signing woodcuts and limited prints of his works. A real wedding ceremony would be performed in the town square the next day! All this set to the music of a Dixieland band who marched through the crowd on stilts! The Indian Pow-Wow had suddenly become a Medieval festival with the huge stage serving as the central castle. We were in heaven, or more likely Gamehenge from Trey's rock musical "The Man Who Stepped Into Yesterday", and we'd become the infamous Lizard people who inhabit that mythical land. All this and Phish hadn't even stepped foot on stage yet!

Musically this weekend was an overload! Apart from all the drum circles, acoustic jams, all the side bands etc., Phish played an acoustic set from the back of a flatbed truck cruising through the streets of Plattsburgh, and later John Fishman and Mike Gordon would join in an impromptu jam in the parking lot after the first night (all while Trey hosted a two hour retrospective of the band Pavement on Clifford Ball Radio). Also on the program was a set of orchestral music

conducted by the main trumpeter on The Beatles' "Sgt. Pepper's Lonely Heart's Club Band" album. Phish, themselves, would eventually play a total of six full length sets, three per day, of their absolute best covering all periods of their ten year career, and including new songs from their upcoming release. And there were still huge chunks of their repertoire left out! Some highlights would include: the acoustic set on day one, Ben & Jerry (yes, the ice cream dudes) singing a comically out of key verse on the new song "Brother", onstage acrobats augmenting "Antelope" and "You Enjoy Myself", the first night capper seeing the band playing along to the sporadic movements of a fireworks display, and the second night's encore of "Harpua" during which Trey expanded the story of Jimmy, the main character who flies out of his bedroom window, while a stunt plane did dives and rolls with red flares blazing from the ends of its wings!

I have no doubt that Phish had this whole event in the works for over a year, and it's heartening to see a band (who, by the way, have had nary a top 40 hit and whose records only barely go gold) willing to go out of pocket to create such a joyous event while involving nearly the entire artistic and business communities of their home town, meanwhile avoiding almost all corporate involvement. Apart from the death of one fan (he ate the wrong mushrooms) and the maddening traffic snarl on the last day, the entire weekend went exceedingly well. The mayor of Plattsburgh, who brought his family out to the show, extended a warm welcome to Phish fans to return so, hopefully, we can look forward to Clifford the second next year!




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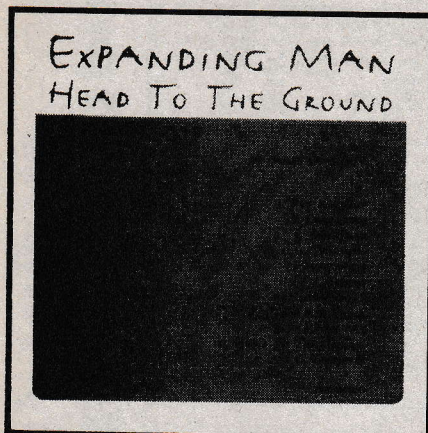
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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games						
29 9-11pm Happy Hour	30 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	1 9-11pm Happy Hour	2 BANSHEE A.K.A. RED-HEADED STEPP CHILDREN 9-11 Happy Hour NO COVER	3 9-11pm Happy Hour	4 Splatter Puss NO COVER	5 Hurricane Jane NO COVER
6 9-11pm Happy Hour	7 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	8 9-11pm Happy Hour	9 BANSHEE A.K.A. RED-HEADED STEPP CHILDREN 9-11 Happy Hour NO COVER	10 9-11pm Happy Hour	11 TRIPLE NO COVER	12 Jane Doe NO COVER
13 9-11pm Happy Hour	14 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	15 9-11pm Happy Hour	16 BANSHEE A.K.A. RED-HEADED STEPP CHILDREN 9-11 Happy Hour NO COVER	17 9-11pm Happy Hour	18 TBA NO COVER	19 Jane Doe NO COVER
20 9-11pm Happy Hour	21 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	22 9-11pm Happy Hour	23 BANSHEE A.K.A. RED-HEADED STEPP CHILDREN 9-11 Happy Hour NO COVER	24 9-11pm Happy Hour	25 DOUBLE BARREL NO COVER	26 IRON WOLFX SHOWCASE featuring DRESSED TO KILL H.O.T.H. ATLANTIS plus a Special Guest

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C.D. REVIEWS



HEAD TO THE GROUND

Artist: EXPANDING MAN
Label: COLUMBIA RECORDS
by Bitter B

Expanding Man is a five member group from Boston. Their claim to fame at the moment is landing a song (Download) in the "Cable Guy" soundtrack.

This CD combines a heavy rawness with the polish of good melodic songwriting. E.M. has an edgy, grungy sound very unlike other Bean Town bands I've heard in the past. Sort of like the Gin Blossoms with balls, big balls, Gibsons and Strats straight into the Marshall 100 w on eleven type balls.

There are no duds on this recording. It was mixed by Mike Denneen (Letters To Cleo, Aimee Mann) who combines the right mix of raw edge and studio polish; this CD sounds good; LOUD. Highlights include the opening track "Put Me Out," "Download," (from the "Cable Guy" soundtrack), "Starman," "Screws," and basically all the other eleven tracks.

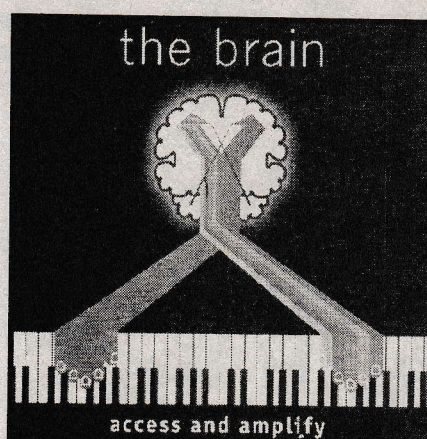
This group can survive and get plenty of airplay off this CD for a while if they can avoid the record company ethnic cleansing that seems to take place every year.

E.M. reminds me of Pearl Jam before they went and got all weird on us. In that their songs are heavy, yet melodic, can appeal to headbangers and top-40 bozos alike. Just like "Ten" and to a lesser extent "Verses."

They are not, however, a Pearl Jam clone. The vocals sound nothing like Ego, sorry Eddie Vedder. More like the guy from Extreme if I had to make a comparison.

Get this CD. I rarely recommend things I review. (I'm not Bitter for nothing) If it were LP or cassette, it would be worn from overplaying. I say, "This CD is so good!" over and over to myself while I listen to it, over and over...

You get the point.
Stay Red.



ACCESS AND AMPLIFY

Artist: THE BRAIN
Label: Cleopatra/Hypnotic Records
By: Bill Bengle

Back in 1969 the invention of the first Moog synthesizer blasted open musical doors hitherto unreachable, and those heady days these directions were well received. But, thanks to the evil 80's, the progress of electro/space musics was ignored by the onslaught of hardcore-punk and genesis the synth/pop dance bands. Apart from the work of a few anomalous artists the potential of analog syths such as the Moog, Arp, FH-8, etc. went untapped. Then, with the dawn of the digital age, these machines became, suddenly, obsolete and forgotten in favor of MIDI technology. The most important thing forgotten about analog synths was; they sound so fuckin' cool! And no digital interface can duplicate them properly. Thanks to the reignited interest in all things retro these days analog sounds are being explored once again, most notably by The Brain. Guitarists Paul Fox and Tommy Grenäs, who make up The Brain, come well prepared with a rich background in psychedelic music having worked with space rock bands Pressurehead, FarFlung, Nik Turner's Space Ritual, and Turner's ambient side band Annubian Lights and make the leap from strings to keys with the greatest of ease. This music is neither dance/techno oriented, nor is it a flaccid or catatonic whisper. "Access And Amplify" recalls the early "Phaedra" era of Tangerine Dream or Camden's own space rangers The Nightcrawlers. This is the perfect sci-fi life soundtrack full of wit and drama.

**COVER
NOT
AVAILABLE**

BEYOND THE MAYBE MACHINE

Artist: MELTING EUPHORIA
Label: Cleopatra/Hypnotic Records
By Bill Bengle

Taking the organic sound generation ethic even further is Melting Euphoria, a band that makes no bones ('scuse the pun) about being from the psychedelic mecca of San Francisco's Haight-Asbury. Even so this band bears little resemblance to the bands of the Haight's heyday. Augmenting their Moogs and vocals from singer Jennifer Ruby with guitar/bass/drums Melting Euphoria sound more like they belong in a muddy field outside Watchfield or Somerset rather than the venerable halls of the Fillmore. They've made strides with their atmospheric exercises since their debut "Upon The Solar Winds". While they still are lacking in guitar soloing, Drummer Mychael Merrill and bassist Anthony Who? throw down some tight rhythms that, when married with atmospheric, resemble a California version of the mighty Gong.

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C.D. REVIEWS



SEX, AMERICA, CHEAP TRICK

Artist: CHEAP TRICK
Label: EPIC/LEGACY
by Jim Santora Jr.

With box sets becoming very popular these days, it is only fitting for Cheap Trick to have their own package. What "Sex, America, Cheap Trick" does is gives us the history of one of the most vital influences to the alternative scene.

Included in the four disc, 64 song set, is a 40 page book depicting over 20 years of Cheap Trick history. In one part of the book, it's stated that: From the start, Cheap Trick provided a crucial model—flip, upstanding rock rebels delivering the musical goods—for post-punks in training. From that statement, many bands including, Nirvana, Smashing Pumpkins, The Replacements, Urge Overkill, Anthrax, Stone Temple Pilots, Redd Kross and Gin Blossoms have cited Cheap Trick as a major influence on their music.

In regards to the music, it is a combination of some of Cheap Trick's biggest hits, along with some B-sides and never before heard tracks. Each disc goes in a timeline order, charting the musical history. Disc One features the most in never before heard tracks. Some of those that stand out are "Down On The Bay", "Mrs. Henry" and "Violins." All recorded live around 1976-77, you get the idea as to why this band was destined for a bright future. Disc Two has more of the recognizable hits in "Surrender", and "Dream Police." However, the end of the disc features "Everything Works If You Let It", a hard to find track recorded in 1980 for the movie "Roadie 2." Also featured is "World's Greatest Lover" featuring guitarist Rick Nielsen on lead vocals and a live cover of Lou Reed's "Waiting For The Man/Heroin", sung by bassist Tom Petterson. Disc Three contains material from the early 80's, a time in which Cheap Trick says in the book that they had a hard time getting songs on their discs. Apparently, higher-ups thought other songs were better. Tracks that stand out are "I'm The Man" and "Born To Raise Hell." Disc Three also features a live cover of The Beatles "Day Tripper." Disc Four of the set is probably the down side to a wonderful disc. None of the unfamiliar material is really Cheap Trick's best work. However, "The Flame", Cheap Trick's only #1 single, is on the disc. The end of the disc also features a Christmas version of "Come On Come On", titled "Come On Christmas" that could find it's way to the disc player around the holidays.

"Sex, America, Cheap Trick", is a thoughtful set. A definite tribute to the true fans of the band. It's hard to stake a claim to the whole set, so we've graded by disc:

Disc 1: A Disc 2: B+ Disc 3: B Disc 4: C+

OCTOBER 1996



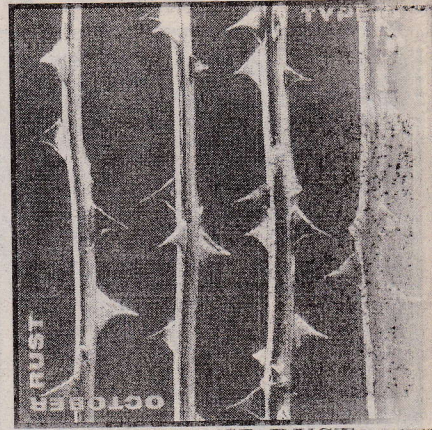
HEAVEN AND EARTH

Artist: JAH WOBBLE
Label: Island Records
By: Bill Bengle

To have followed Jah Wobble's musical career from London punk rocker, to post-punk psychedelic noise maker, to Euro-dance-minimalist, to underground world fusion leader, is to have watched the essence of a musician's struggle—the life long pursuit of change, growth and expanding self-expression. Forever the true embodiment of the journeyman Jah Wobble has returned to the role of bandleader with the follow up to his band Invaders Of The Heart's amazing 1994 release "Take Me To God". Where "Take Me To God" leaned more toward a "pop" orientation, clocking in at 17 concise cuts combining a huge spectrum of genres from rock, funk, reggae, and a host of Middle Eastern, African, and Asian influences, "Heaven And Earth", in Wobble's own words, is "one for the real music freaks".

Once again this bassist, and former co-founder of Public Image Ltd., has gathered together a stunning array of sidemen, musical legends and heavy hitters all, to cook up a musical stone soup. Invaders' guitarist Justin Adams joins Wobble for this work, as does P-Funk alums Bernie Worrell and Jerome "Bigfoot" Brailey, jazz sax legend Pharoah Sanders, guitarist Nicky Skopelitis, and a host of others. Perhaps inspired by "Spinner", his 1995 collaboration with Brian Eno, Wobble downplays his bass and brings atmospheric and orchestration to the forefront, especially on the first four of the seven tracks offered, each fully exploring a synthesis of eastern and western traditions. The title track concentrates on an East Asian feel while "A Love Song", featuring the sultry vocals of Natacha Atlas brings out a Middle Eastern flavor and "Divine Mother" applies a reggae/dub groove to the ethic. The second half of the album, done in collaboration with producer/bassist Bill Laswell, brings the bass back out front a for more jazzy, funkified sound. "Gone To Croatan" works its way out of an ambient flute/acoustic guitar backdrop into meandering groove led by Wobble's insistent triplet bass figures, and "Hit Me" is a dose acid jazz fun featuring break beats from DXT and DJ Rob Swift and stirring solos from Pharoah Sanders. Capped off with an intense urban working of the ancient Indian prayer/song "Om Namah Shiva" this album is definitely a high-water mark in Wobble's career and leaves one wondering with baited breath what could come next!

IN-TUNE



OCTOBER RUST

Artist: TYPE O NEGATIVE
Label: ROADRUNNER
by Jim Santora Jr.

Rising as one of the most promising bands to come out of the alterna-metal arena, Type O Negative combines many styles to their doom and gloom persona on their latest release, "October Rust."

Type O Negative's musical creativity on "October Rust" is a breath of fresh air to some of the bands we have seen come out in the time. Type O Negative throughout "October Rust", have the doom & gloom sludge of Black Sabbath, the psychedelic sounds of Pink Floyd and the progressives of Rush. Add other elements of thrash, punk and industrial, and you have a wonderful musical spectrum.

Led by vocalist/guitarist/songwriter Peter Steele, has covered every boundary of feelings he has towards death, depression and political issues through his lyrics. This is by far Steele's greatest musical effort. Steele even goes into deeper topics such as lesbianism in "My Girlfriends Girlfriend." Most of the songs on "October Rust" lean towards a progressive edge, rather than the heaviness of 1993's "Bloody Kisses."

Tracks that stand out are "Green Man", "My Girlfriends Girlfriend", "Burnt Flowers", "In Praise of Bacchus" and a cover of Neil Young's "Cinnamon Girl."

Type O Negative puts together some excellent musical arrangements combining a dual guitar effects, with bass, drums and keyboards. All instruments given an equal status throughout the song. There is no one instrument that dominates, just an excellent merger of all attributes put together some excellent songs.

So the band with an evident dark side, puts out a disc full of beautiful textures and arrangements. "October Rust" is a disc that doesn't come along all that often.

PAGE 19

C.D. REVIEWS



LIVING IN DOUBT

Artist: THE RUTH WYAND BAND

Label: BAY RAT RECORDS

By Chewy

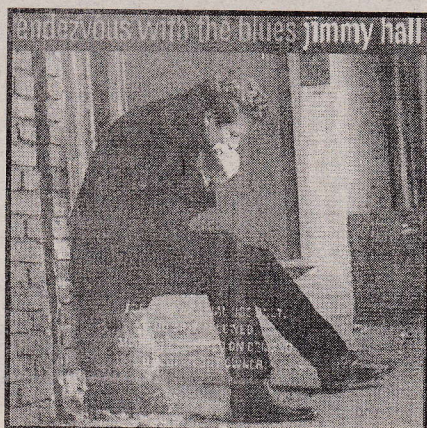
"Living in Doubt" the new release from South Jersey's own, Ruth Wyand Band leaves no doubt that this is home-grown blues at it's best. The lucky thirteen song disc is chock full of well written country-flavored acoustic and electric tunes. The powerful voice of Ruth Wyand is finely augmented by the talents of local musicians Ruth Wyand (vocals, guitar) Barry Meehan (bass, backup vocals) Dave Weisman (drums, percussion) and Wharton Track (harp, backup vocals) plus Koko Ray Hansen (sax) Jim Hamilton (percussion, from Boyz to Men) June Evans, George Bonds and Ron McGregor (backup vocals)

The first two cuts, "One Hour With You" and "Love's Boring Alone" jump from the speakers with gritty juke-joint flavor and a growl in Ruth's voice. The disc then smoothes out with the jazzy sounds of "Sex Without Consequence" before sliding back into a finger-pickin' blues style with "All I Want," "What Have I Done" and the likable "Expendable Fools." "Fools," showcases Ruth's talents on the acoustic guitar as well as her wide range of vocal capacity.

A short musical interlude entitled "Blues Police Blues" leads into the honky-tonk "Sheriff O.E." where Ruth's country influences come to the surface. Dashes of harmonica mixed with humorous lyrics make this tune foot stompin' fun. Keepin' in the blues vein, "4/15 Blues" also lends a humorous hand to one of life's little annoyances.

Wrapping up "Living in Doubt," is "A Woman Alone," the acoustic ballad about a woman's perspective on heartbreak, the title trac, a jazzy little ditty complete with upright bass and soulful scatting, "29 Ways" an upbeat blues number about counting your way to love and lastly, "I'll Be Standing There," a slow blues concerning the strength of good love.

Weather your a fan of blues, country, jazz or rock "The Ruth Wyand Band's" "Living in Doubt" has something to satisfy all musical tastes.



RENDEZVOUS WITH THE BLUES

Artist: JIMMY HALL

Label: CAPRICORN RECORDS

By Ron Stinson

This is a great debut album from Jimmy Hall! Formerly the lead vocalist for WET WILLIE, (in the 70's), Jimmy Hall has reunited with an old partner, Sandlin, at Duck Tape Studios in Decatur, Alabama, and put together a real sweet-rocking blues package! Hall is originally from Mobile Alabama, and his roots are definitely from there.

RENDEZVOUS WITH THE BLUES features eleven tracks of soothing and rocking blues tunes that pay tribute to the masters like Muddy Waters, Willie Dixon, Sam Cooke and the Nighthawks, plus some original material! Jimmy's voice is strong, and his searing harp work and intricate sax play is outstanding!

His backup band consists of Jack Pearson, (guitar), members from Muscle Shoals Rhythm section Clayton Ivey, (piano), David Hood, (bass), former Capricorn session drummer Bill Stewart, Dr. Dan Matrazzo on Hammond B-3, and guitarist Kelvin Holly.

OK, enough said, lets get down to the memorable tracks! Long Distance Call (Muddy Waters). This is an outstanding acoustic version, done only like Jimmy Hall could do! A Change is Gonna Come, (Sam Cooke) cooks, and The Hunter, (Booker T. Jones, C. Wells, Al Jackson Jr., Donald Dunn, Steve Cropper) is an outstanding version of a tune made popular by Led Zeppelin! (How Many More Times) Then there is Too Tall To Mambo, by The Nighthawks, that really makes you want to move your feet! Two originals stand out also! Rendezvous With The Blues, and The Money Doesn't Matter, are very professional and should become classics someday! Jimmy's version of Willie Dixon's tune Twenty-nine Ways To my Baby's Door, has some great slide guitar work with a good jump blues sax-rhythm section, and his vocals are outstanding!

To sum everything up, in one ball of wax is to say that this piece of wax is a must for everybody's Blues Collection!



PAST OR FUTURE

Artist: NIK TURNER

Label: CLEOPATRA RECORDS

By: Bill Bengle

When former Hawkwind co-founder and frontman Nik Turner launched a 1994 U.S. "Space Ritual" tour, recalling the Hawk's heady heydays of 1973, no one was sure how the space-rock spectacle would be fare occurring during the height of the proto-punk revival. It was punk, after all, that signaled the decline of prog/art rock which, by the mid 70's, had grown too pompous, self indulgent, and overblown. Still, Hawkwind had always retained it's own underground status and was a seminal influence on the likes of John Lydon, The Damned, Chrome, Motorhead, etc. So, when Space Ritual hit the road, with modern space rock icons Genesis P-Orridge, and Helios Creed aboard, the turnout was tremendous, in the end spawning both a video and double CD record of the event ("Space Ritual 1994" avail on Cleopatra) and a second tour was immediately planned. Space Ritual 1995 not only saw the return of original Hawkwind members Alan Powell, and Del Dettmar to the fold, but former 'Wind/David Bowie violinist (whose band Spiral Realms opened the shows) also joining in!

Recorded live at San Francisco's Great American Music Hall "Past Or Future" makes the perfect supplement to the "Space Ritual 1994" album. The recording and performances are both superior and the song selection covers some of the more obscure Hawkwind songs that were dusted off for the tour. Cuts like "Kadu Flyer", "Opa-Loka", "Spiral Galaxy 28948", and "Lord Of The Hornets" are given a brand new modern shine and fit like missing puzzle pieces next to classics like "Shouldn't Do That" and "Ejection". Further special guests for this live document include Hawkwind lyricist and award winning sci-fi author Michael Moorcock reading is apocalyptic tirade "Warriors At The Edge Of Time", and Dead Kennedy's frontman Jello Biafra joining in on the seminal Hawktrack "Silver Machine"! In my opinion this album is a must for any fan of psychedelic/space rock and any Hawkwind fan without it is missing something special.



“Bad Hair Day Tour”

‘Weird Al’ Yankovic

Wildwood Convention Center August 10, 1996

By: Chewy

Song Parody King, ‘Weird Al’ Yankovic stopped by The Wildwoods this past August while on tour for his best-selling album to date, “Bad Hair Day.” Playing to a mixed generation audience, though heavy on the grade school side, Al put on a two hour show complete with video screens, set and costume changes and choreographed productions.

Grabbing the attention of the audience from the get-go, Al and his quartet jammed into his “Presidents of the United States of America” gone Hollywood parody entitled “Gump,” while the heavily rotated MTV video blared from the huge screens side-stage. Keeping the momentum going they burst into an “Alterna-Jam” covering songs from such current artists as, Beck, STP, REM, Green Day and Soundgarden. Then the stage went dark and the audience turned it’s attention to the screens for an Al-TV exclusive interview with Madonna. The Madonna half of the interview was actual footage that was spliced to correspond as answers to a barrage of weird questions that could

only come from the mind of Mr. Yankovic. When the lights returned to the stage, it had been remade into a bedroom with Al dressed as a surgeon for his classic hit “Like a Surgeon.”

Thus the show continued on with impressive set changes, re-edited video interviews and twisted versions of many popular songs. Songs such as “The Theme to Jarassic Park” and “Live and Let Die” were joined by a food medley including, “My Bologna,” “Spam,” “Green Eggs and Ham” and “Eat It.” Complete with costumes and accordion solos.

Heading down the homestretch of the show, Al and the boys went into over-time with the most popular tunes saved for last. “Smells Like Teen Spirit” led the pack of favorites followed by “The Flintstones” and “Amish Paradise,” all of the songs included rounds of band introductions and solos. “His Weirdness” thanked the audience and left the stage, returning after a customary round of applause to finish out the night with “Yoda” for the pleasure of the masses.

THE BLUE WAVE



By Ron Stinson

Welcome to the Blue Wave! Much to talk about this month, so let's get started!

On Thursday, August 22, at Crilley's Circle Tavern in Brigantine, N.J., Alligator Recording Artist LONG JOHN HUNTER, and a very good local blues band, POCKET CHANGE, performed in front of a very sparse crowd. This West Texas Blues band was smokin! I could not believe the lousy turnout to see a great band of this magnitude! Was the \$7.00 covercharge too much? Was the fact that this band was to play for free on the beach in Somers Point the night after? Are the locals afraid of the frequent police stops in Brigantine outside the Circle Tavern? (Much of this is rumor anyway!) Or, is the problem that everyone talks about the return of big blues acts, and refers to the old Lobster Blues Society, but when it comes to going to a show, nobody supports the shows! Is this a signal that the blues are dead in South Jersey?

Anyway, lets talk about what a great guitarist Long John Hunter is! This band played for hours without a break. When they took a break they made it short! Long John would work the crowd, get in their face, let them play his guitar, even play from behind the bar! His playing resembled that of Albert Collins with B.B. King, but with a sound all his own. His backup band is excellent! As a human being, Long John was very approachable! He would talk to everyone and sign autographs with no problems. In other words, he was one hell of a nice guy! Even with the local artists he received high marks for his music, and his personality! If Long John Hunter is ever in town again, I urge you to go and see him! You will not be disappointed!

Another concert that was held on the bay in Somers Point on August 30, was the Chicago Blues / Jazz based guitarist DAVE SPECTER and THE BLUEBIRDS. Dave Specter has toured with Chicago blues legend Son Seals. He records on Delmark Records, (one of the oldest blues recording labels), and his band featured the fabulous harp work of LYNWOOD SLIM.

Dave Specter is a great guitarist, who is influenced by hanging out in the Chicago blues clubs, and then hanging out in many jazz clubs. He has brought a fusion of jazz / blues / and swing together and created his own hybrid style of music. He has played with John Lee Hooker, Buddy Guy, and Jimmy Witherspoon. On the beach, in Somers Point, he feathered his harp player Lynwood Slim, and his music selection was more on the slick blue's club sound that you would hear in a nightclub. Normally he would mix things up more than he did in Somers Point! His band was smaller than what he is used to in Chicago. He was shy of his horn section, and without it, his music was not a true test of his playing ability. On his newest album, LEFT TURN ON BLUE, you can really get a feel for what his music is all about! When he played in Somers Point, very little

of that came out! This band was very good but all the tunes sounded about the same! The jazz and swing guitar work was excellent, the vocals and harp work by Lynwood Slim were excellent, but with a sax and horns, it would have been much better! If you like Jazz and Blues fusion, I recommend Left Turn On Blue! Dave Specter will have a very long and prosperous life as a great guitar player and I hope to see him again! (Maybe next time he will bring his horn section!)

OK, is everybody ready for more national blues acts in South Jersey? I hope so because Stockton is bringing some great shows to town! Michael Cool, director of the Stockton performing Arts Center, has added a blues series to Stockton's fall and winter lineup! On October 11, JOHN HAMMOND & THE DUKE ROBILLARD BAND will perform for you! On November 23, at 8:00, CHARLIE MUSSLEWHITE will be in town, and on Monday, January 20, THE HOLMES BROTHERS will bring that famous blues, soul, gospel

and rhythm and blues sound to the pines! If you can make all three shows, the cost is \$50.00 for orchestra seats and \$40.00 for mezzanine! For the individual shows, the cost is \$22.50 and \$17.50 respectively. For tickets call (609) 652-9000. Mastercard and Visa welcome. One note, order tickets early, this is a great showroom, and the sound is superb.

Have you been to the RED MOON SALOON yet? If not, you are missing out on a great little blues bar, which caters to some fine local talent! On Sept. 27, Mo's Better Blues take to the stage, and on September 28, Retrospect, (Adult Classics)

will perform. In October, on the 4th, the Rich Nollet Blues Band will appear, and on the 5th, June Evans and George. October 11, Mo's Better Blues will return, and on the 12, Ruth Wyand will appear with her new CD, hot off the track! On the 18th, you can hear some great Piano from Franny Woods, and on the 19th, the country band, Texarkana will perform. The last weekend of the month will feature Ruth Wyand on the 25th, and last but not least on the 26th, the Boo Hogs will take stage! Don't forget every Thursday is blues jam night, featuring the Danny Eyer Band, and on Sundays, song writers open mike forum, starting at 5:00 PM.

On October 26, Saturday, at the Highland Egg Farm, located across from Louie's Bar on Jimmy Leeds Road, in Galloway Township, TOO BAD JIM will play for the Annual Halloween Bash! Donations of \$15.00 will include camping privileges, food, beer, pumpkin carving contest, best costume, etc. For campers, get there early, (3:00 PM)! Band starts at nightfall, rain or shine! Glass mugs with logo included with beer, and long sleeve T's available at cost! Bonfire available, with an acoustic jam after 11:00 PM!

I'm out of space! Just remember, "No Blues is Bad News," and stay "IN TUNE," See Ya!



Jack Zawacki & Charlie French sit in with the Danny Eyer Band at the Red Moon Saloon. Every Thursday Danny Hosts an open Jam Nite at the Red Moon.

the **BOTTOM** LINE

by BRUCE PIKE



The public perception of the electric bass guitar is that since it has only four strings (discounting the esoteric 5 and 6 string varieties) it must be a lot easier to play. Therefore, this column is intended to address that misperception.

Any guitarist worth his salt will tell you that, for starters, the guitar is a totally different animal. Resemblances in shape and similarities in electronic function aside, the electric guitar and the electric bass are poles apart. Guitarists think harmonically. They think in terms of providing thick backgrounds for soloists and singers. They think in terms of soaring melodic solos. They think in clusters of notes. They have a difficult job.

Bassists, on the other hand, think rhythmically. Bassists have the job of helping to provide a bottom for what the guitarist is playing and linking it to the drummer. The bassist usually thinks in slower movements and in single notes. Too much bass gets in the way. Often the best bass players go unnoticed until they stop playing. Ask most guitarists what happens to their parts when the bass player is playing too much or too many notes.

Playing bass requires a different mindset. And it requires an instrument equipped for this specific use. Otherwise everyone playing bass would be playing guitars instead.

Bass is not a matter of "easier"; it's a matter of appropriateness. This, of course, is the case with most things in life. You can roller skate in a buffalo herd, but it wouldn't work very well.

'Til next time...

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October-November Calendar

THUR. OCT	3	- Bob Smith Band
FRI. OCT	4	- Soul Control
SAT. OCT	5	- Danny Eyer Band
THUR. OCT	10	- Pocket Change
FRI. OCT	11	- Blues Express
SAT. OCT	12	- Cool Blue
THUR. OCT	17	- B.G.3
FRI. OCT	18	- Cat Daddy
SAT. OCT	19	- Bob Smith Band
THUR. OCT	24	- Mark Stinger & the Swarm
FRI. OCT	25	- Mo's Better Blues
SAT. OCT	26	- Floyd Hunter Band
THUR. OCT	31	- Pocket Change
FRI. NOV	1	- Pocket Change
SAT. NOV	2	- Mark Stinger & the Swarm
THUR. NOV	7	- June & The Hitmen
FRI. NOV	8	- Soul Control
SAT. NOV	9	- Mike Dugan
THUR. NOV	14	- B.G.3
FRI. NOV	15	- Mo's Better Blues
SAT. NOV	16	- Jerry Walker

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BAND CALENDARS



Red Headed Step Children

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Every Wed. Crilley's Circle Tavern,
Brigantine

OCT

- 4 Lupos, Allentown, PA
- 12 Red Bull, North Cape May
- 18 Calidoo, Wildwood

NOV

- 2 DiRenzo's, Norristown, PA



OCT

- 6 Country Pine Inn, Mays Landing
- 11 Red Bull Lounge, N. Cape May
- 12 La Costa, Sea Isle City
- 25 Red Bull Lounge

NOV

- 1 Red Bull Lounge

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SLAP HAPPY

(Formerly BARE BONZ)
Hotline 569-1149

OCT

- 4 Schooners, Somers Point
- 11 Good Sports, Vineland
- 18 Bay Shores, N. Cape May
- 19 Bay Shores
- 23 Bay Shores

POETS & SLAVES

OCT

- 24 Chameleon Club, Lancaster, PA

THE BooHOGS

bookings & info. call
(609) 748-1636

OCT

- 3 Red, Hot & Blue, Cherry Hill
- 5 Rumors Rib Room, Buena
- 12 Ulana's, Philly, PA
- 18 Schooners, Somers Point

Catnip Jones

for bookings & info.
Call 646-9193

Every Tues. Pitney Tavern, Galloway Twp.
(with Nancy Burns)

OCT

- 26 Black Cat, Absecon

Paul Toz

(of Catnip Jones)
for bookings & info.
Call 646-9193

Every Sun. Country Pine Inn, Mays
Landing (8pm-midnight)
Every Fri. & Sat. Sleepy Hollow

Red Fish Red

for bookings & info. call
Reco Records (609)692-4015

OCT

- 3 Jon & Peter's, New Hope, PA
- 4 Millmay Inn, Millmay
- 12 Frosted Mug, Buena
- 18 Name That Bar, Philly
- 19 4th Street Cafe, Ocean City

NOV

- 30 Jon & Peter's

blacklight violets

Transportation & Ticket info on all
shows call (609) 525-0237

OCT

- 9 C.B.G.B.'s, NYC (18 to get in, 21 to
drink)

The Fabulous Menzel Bros.

Hotline 748-1162

Every Wed. Stockton Pub, Pomona (N-
Wing)

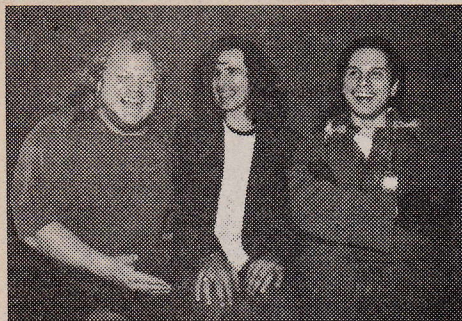
OCT

- 25 Mc Govern's, NYC



TEXARKANA

for bookings & info. call
Tom 272-8418 or
Linda 272-0138



DANNY EYER BAND

for bookings & info. call
(609) 652-3876

Every Tues. Fat Jack's BBQ & Blues,
Vineland (Blues Jam 8:45pm-12:45am)

Every Thurs. Red Moon Saloon, Mullica
Twp (Jam)

OCT

- 5 Fat Jack's BBQ & Blues, Vineland
- 11 Frosted Mug, Buena
- 13 Fat Jack's BBQ & Blues (Mega Band
Bash)
- 31 Fat Jack's BBQ & Blues

SEP

- 8 Schooners, Somers Point



Pocket Change

for bookings & info. call Diane
(609) 794-2890

OCT

- 5 Good Sports, Vineland
- 10 Fat Jack's BBQ & Blues, Vineland
- 12 Fat Jack's BBQ & Blues
- 18 Franklin House, Glassboro
- 31 Fat Jack's BBQ & Blues (Halloween
Party)

NOV

- 1 Fat Jack's BBQ & Blues (Halloween
Party)
- 2 Good Sports (Halloween Party)
- 29 Fat Jack's BBQ & Blues

Orange Blossom

Hotline 629-5915

OCT

- 5 Rodeo on the Beach, Wildwood
(2-6pm)
- 12 Private Party
- 13 Country Pine Inn, Mays Landing
(12-4pm)
- 18 Country Pine Inn
- 19 Country Pine Inn
- 25 Brownies Lodge, Bargaintown
- 26 Black Cat, Absecon



Everybody Do It!

OCT

- 4 Black Cat, Absecon
- 12 JD's, Smithville
- 19 Pleasantville Yacht Club,
Pleasantville
- 25 Black Cat



Hotline 875-2083

OCT

- 11 Red Moon Saloon, Mullica Twp.
- 17 Bobby's Seafood House, West
Chester, PA
- 19 Frosted Mug, Buena
- 25 Fat Jack's BBQ & Blues, Vineland



Ruth Wyand Band

Every Sun. Red Moon Saloon, Mullica
Twp. (Songwriter's Night - 5pm, Call 965-4755)

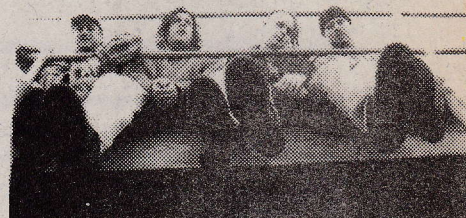
OCT

- 4 Froggy Dog, Avon, NC
- 5 Froggy Dog
- 7 Dettricks, Jenningtown
- 10 Red, Hot & Blue, Cherry Hill
- 12 Red Moon Saloon, Mullica Twp.
- 13 Country Pine Inn, Mays Landing
(benefit 2pm)
- 16 Bitter End, NYC
- 17 Seaville Tavern, Seaville
- 18 Private Party
- 19 Good Sports, Vineland
- 24 Carleens, Wilmington, DE
- 25 The Barbary Jam
- 26 Red Moon Saloon
- 31 Seaville Tavern

NOV

- 3 Private Party

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or AMEX at 1 (800) 547-5765



eleven



eleven

OCT

- 3 Jon & Peter's, New Hope, PA
- 18 Frosted Mug, Buena

PANTERA/WHITE ZOMBIE/ DEFTONES

E-CENTRE
CAMDEN NJ
AUGUST 19, 1996
Jim Santora Jr.

If there was a summer concert lineup that could be considered the alterna-metal concert of the summer, then Pantera, White Zombie and Deftones fit the bill. Thousands of hungry moshers and pierced bodies walked amongst the average fans at the E-Centre. This was going to be a wild night, and even extra security was brought in to control the crowd for, even they knew it was going to be a very "angry" evening.

Beginning the evening was Deftones, who are a part of the new breed of alterna-metal. Their show consisted of playing tracks from their debut release "Adrenaline." Meanwhile, the actions and music put the crowd into a moshing frenzy. By the third song "Bored", this crowd was into the action. Led by vocalist Chino Moreno, chanting at one point to



Photo by Frank Hayes

Chino Moreno



"Mosh, mosh, mosh." The crowd followed Moreno like he was some sort of pied piper. This loud and aggressive quartet had this crowd in their hands and would not let go throughout the 30-45 minute set. However, it was Moreno who's jumping and throwing himself around the stage which enticed the crowd. The other members of Deftones (guitarist Stephen Carpenter, bassist Chi Cheng and drummer Abe Cunningham) stayed to the back, either to avoid Moreno or just a lack of stage presence. Despite that, the Deftones put on an entertaining show for a debut act. Especially after having to open up for the likes of White Zombie and Pantera. Deftones appear to be a band to watch in the following years.

White Zombie was the next band to follow. Now I would like to take this time to say that I was never a White Zombie fan. I had them penciled in a band that wouldn't make it out of the late 80's. However they have earned my respect and have become one





of the top alterna-metal bands of the 90's. Then came the live version of White Zombie. By taking the best(and worse) elements of any Alice Cooper, Kiss and Queensryche stage show, White Zombie depicted hell as a theme park. Complete with explosives firing behind them, vocalist Rob Zombie and company ripped into "Electric Head Part 1." The rest of the show featured some of their finer tracks like "Super Charger Heaven," "More Human Than Human" and "Thunderkiss '65." However, there was too much theatrics to go with the show. Maybe, I've been locked in a cave, but isn't that what killed much of the great 80's metal bands. Musically, White Zombie was good. Guitarist J was excellent while the groove ridden death rock of bassist Sean Yseult and drummer John Tempesta was blowing eardrums throughout the centre. Rob Zombie vocals were at times to growling to the point of annoyance. Relax, Rob. Probably the thought of being overshadowed by Pantera drove him crazy. What really drove people crazy was this stage show. Which caused long delays before and after their show. Causing Pantera to come on sometime around 11 PM. Meanwhile, 94 WYSP's Mel Toxic entered the stage to pump the crowd up for Pantera's appearance.

Pantera began the evening behind the backdrop to the playing of "Suicide Note Part I." The backdrop was raised as the band kicked into the thrash and aggression of "Suicide Note Part II." Led by vocalist Phil Anselmo, Pantera is a riot ready to erupt. For the next hour plus was nothing but Pantera's powerful angry sound. "Let me hear you make some goddamn noise", screamed Anselmo, as he ripped and shredded

his way through the vocals of "War Nerve" and "New Level of Confidence." Dimebag Darrell's guitar skills were excellent. His speed and accurate playing was the highlight of the evening. Combined with the thunderous thrashing of drummer Vinnie Paul and bassist Rex, Pantera took the crowd by the throat. This also happened to be Darrell's birthday. As a tribute, Anselmo took over at guitar while Darrell sang a drinking man's version of "Paranoid." Anselmo then decided to make a few choice words about Metallica for wimping out. That led to Pantera cranking this night into overdrive by playing "F**king Hostile", "Primal Concrete Sledge" and "Cowboys From Hell." Finally Anselmo said goodnight, slammed down his microphone and shouted a few obscenities while exiting.

This show had become almost four hours of total aggression. This could have been the perfect therapy for a frustrated individual. It was also the perfect place to catch one hell of a mosh pit.

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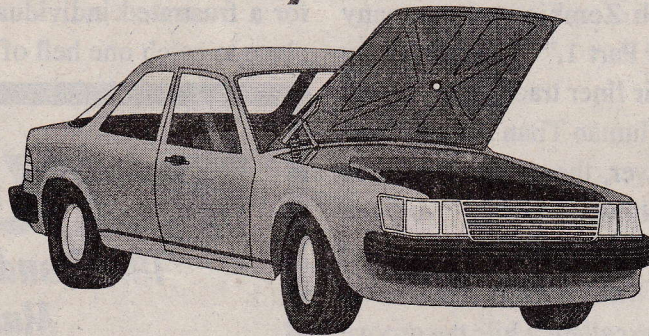
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